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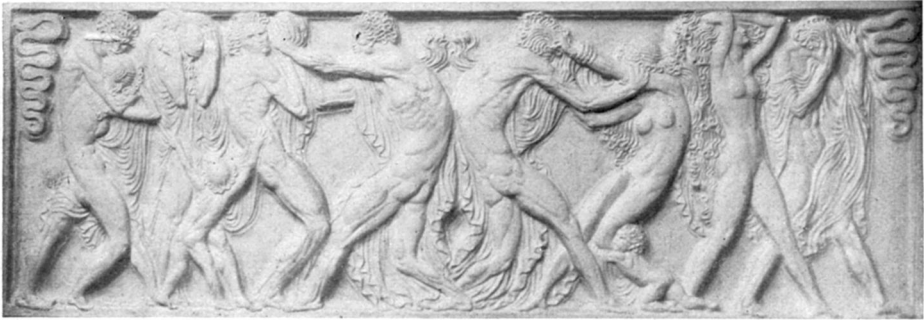
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DISORDER—EXHIBITION OF SCULPTURE BY ALFONSO IANNELLI

## DECEMBER AND JANUARY EXHIBITIONS

THE group of special exhibitions held in the east wing and the loan collection of Oriental art held in Gunsaulus Hall during the latter half of December and the first weeks of January attracted a great amount of attention. The exhibition of Alfonso Iannelli with its architectural decorations of heroic size made an imposing entrance to the displays of paintings in the galleries beyond. The different fields of art in which Mr. Iannelli has expressed himself, including architecture, interior decoration, and the applied arts, made his exhibition one of pleasing variety. His drawings, water color sketches, and models for projected works served to give an intimate touch of the personality of this artist. His decorative treatment, fondness for symbolism, and strong feeling for the relatedness of the arts indicate an important new influence at work in Chicago.

Portraits, landscapes, and genre were to be found in a variety of mediums and techniques in the exhibitions of paintings. The canvases of Sigurd Schou depicted the picturesque "old salts" of Brittany, both as fascinating types or as part of the play of color in a shore scene. Marines and a few nude phantasies were included. His delightful still life canvases were shown with the group of flower paintings. All were done with his characteristic free use of the palette

knife and with his colors pitched high.

One room was devoted to Leopold Seyffert's charcoal portraits. In addition to his group of musicians were shown his recent drawings of prominent Chicago men. These included, Albin Polasek, Frank G. Logan, Charles A. Monroe, Charles W. Foulds, Marshall Field, Jr., Percy Eckhart, Julius Rosenwald, Robert Allerton, John T. McCutcheon, Potter Palmer, Frederic Stock, Edward B. Butler, Robert B. Harshe, Charles L. Hutchinson, Eames Mac Veagh, John A. Carpenter, and Harry Pratt Judson. In these quick sketches, which were made in about an hour, he displayed that same knowledge of the fundamentals of drawing and facility of technique which is to be found in his oil portraits.

The inclusion in Mr. Seyffert's exhibition of his Spanish and Dutch subjects, which are not so well known to art lovers of Chicago as to those of the east, gave a better opportunity for knowing the individuality of this talented and versatile painter. In his portraits might be studied his treatment of types as varied as John G. Johnson and Arthur B. Charles, Jr.; and his methods of approach as widely divergent as his "Blue and Green Hat" and his portrait of Mrs. Leopold Seyffert.

Pastel, a particularly happy medium for expressing subtle and delicate effects, was used to great advantage by Ray



THE TWIN BROTHER—EXHIBITION OF PAINTINGS  
BY SIGURD SCHOU

Boynton. In his handling of the medium he has proved himself a most brilliant follower of the traditions of Whistler and his teacher, William P. Henderson. His mountains of California suggested old Chinese paintings in their decorative effect and softness of color; and such imaginative conceptions as his "Europa" gave evidence of his poetic feeling.

The paintings of flowers, which were shown by the Museum in the gallery adjoining the display of the Wild Flower Preservation Society, suggested the different ways taken by painters in approaching this subject. Here were to be found cultivated flowers in the garden by Johanna Hailman, flowers in their wild state by Dudley Crafts Watson, wax flowers in a glass case by Grace Ravlin, and many other interpretations.

The exhibits of the Wild Flower Preservation Society were displayed against a background of grasses and a group of paintings of the forest preserves. The exhibition was most comprehensive and included the many fields investigated by nature lovers.

From January 3 to 23 an exhibition of portrait drawings and dry points by Elisabeth Telling of Chicago was held in the Print Room. Miss Telling studied at the School of the Institute with William P. Henderson, Charles Francis Browne, and with M. Heymann of Munich, George Senseney, and Hamilton Easter Field. Her exhibition contains portraits of many prominent Chicago people. Miss Telling centers her attention on the portrayal of the head, which though done with great attention to detail has life and artistic feeling. She has seen the peculiar fitness of etching for expressing those subtle and illusive qualities characteristic of childhood and has sought to express them in her own refined and delicate manner. Her children show a careful study of the qualities characteristic of the various phases of childhood.

## THE LIBRARY

THE Ryerson Library has subscribed for *Les dessins de Hans Holbein le jeune*, to be completed this year in eight volumes of facsimiles, comprising an authoritative reproduction of all the extant drawings and designs of Holbein. The editor is Dr. Paul Ganz, Director of the Public Picture Collection of Basel, where much of the artist's work is to be seen. Dr. Ganz, a recognized Holbein scholar, will give his valuable critical comments in the last volume. Four volumes have already come to the library, each one containing fifty plates.

The portrait sketches of the Windsor Castle collection have been well reproduced before, but never with the attention to the surface of paper, and the quality of line—pen, silver-point, crayon or pencil, which one discerns in this work from the press of Boissonnas of Geneva. The fifty-five portraits so far published are representative of his English periods.